
ESPRIT
ORCHESTRA

STRUCK BY SOUND

WEDNESDAY,
NOVEMBER 30, 2011

ALEX PAUK
conductor

RYAN SCOTT
cello

IVAN SOKOLOV
piano



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The discount will be applied to the remaining 2 concerts (Feb 26 and March 29) when
purchased in the same transaction. Offer expires on February 26, 2012.

WELCOME TO THE SECOND CONCERT IN OUR 29TH SEASON.

Ishii's music sets the pace for this concert with its dynamic combining of Western techniques with sounds of traditional Japanese music. Virtuoso Ryan Scott launches his new CD - *Maki Ishii Live* – performances recorded live in Esprit concerts. Silvestrov's *Postludium*, an example of his post-modern "metamusic", begins with emotional outbursts, moves to lyrically pastoral meditation, then dissolves in a lingering suspension of time. The piece is not merely a reminiscence of Romantic concertos, but rather, a tragic recognition of the impossibility of composing such music in the present era. The piece paradoxically demands that its performers have mastery of Romantic repertory.

STRUCK BY SOUND

Chin's *Rocanā* (Sanskrit for "room of light") is a kaleidoscopic tonal sculpture translating light phenomena - distortions, refractions, reflections, undulations - into sound. Sokolovic's *Nine Proverbs*, composed for Esprit in 2000, and was inspired by the painting of the same name by Pieter Brueghel the Younger (1564-1647). The work represents the painting's satirical and anecdotal aspects as well as the simplified picturesque forms and literal presentation of the meaning of the proverbs, through nine contrasting atmospheres connected by modes, chords, rhythmic structures and colours.

I welcome you to share these pieces with those of us performing onstage.

Sincerely,



Alex Pauk, Founding Music Director and Conductor

ESPRIT ORCHESTRA

Alex Pauk, Music Director & Conductor

Ryan Scott, Percussion Soloist

Ivan Sokolov, Piano

Flute

Douglas Stewart, *alto*

flute, piccolo

Christine Little, *piccolo*

Leslie Newman

Oboe

Lesley Young

Karen Rotenberg, *english horn*

Hazel Nevin Newton

Clarinet

Max Christie, *E flat*

clarinet

Richard Thomson, *E flat & bass clarinet*

Greg James, *bass clarinet*

Bassoon

Jerry Robinson

William Cannaway,
contrabassoon

Steven Mosher

Horn

Gary Pattison

Christine Passmore

Joan Watson

Bardhyl Gjevori

Michele Gagnon

Linda Bronicheski

Trumpet

Robert Venables

Anita McAlister

Michael Fedyshyn

Brendan Cassin

Trombone

Robert Ferguson

David Archer

Herb Poole, *bass trombone*

Tuba

Scott Irvine

Piano

Stephen Clarke, *celeste*

Harp

Erica Goodman

Percussion

Trevor Tureski

Mark Duggan

Haruka Fujii

David Schotzko

Timothy Francom

Violin I

Stephen Sitarski,

concertmaster

Parmela Attariwala

Sandra Baron

Anne Armstrong

Joanna Zabrowarna

Elizabeth Johnston

Rebekah Wolkstein

Sonia Vizante-Bucsa

Aya Miyagawa

Kate Unrau

Violin II

Bethany Bergman

Hiroko Kagawa

Louise Pauls

Michael Sproule

Alexa Wilks

Marianne Urke

Janet Horne

Jeewon Kim

Erica Beston

Ashley Vandiver

Viola

Douglas Perry

Rhyll Peel

Katherine Rapoport

Nicholas Papadakis

Ivan Ivanovich

Capella Sherwood

Cello

Paul Widner

Marianne Pack

Olga Laktionova

Elaine Thompson

Margaret Gay

Peter Cosbey

Bass

Tom Hazlitt

Hans Preuss

Robert Speer

Robert Wolanski

STRUCK BY SOUND

Wednesday November 30th, 2011

Alex Pauk, Music Director and Conductor

7:15 pm Pre-concert talk
 with composer Alexina Louie and guest artists
 Ana Sokolovic, Ryan Scott and Ivan Sokolov

8:00 pm Concert

PROGRAMME

Maki Ishii *South – Fire – Summer* (1992)
 Ryan Scott, percussion

Valentin Silvestrov *Postludium* (1984)
 Symphonic Poem for Piano and Orchestra
 Ivan Sokolov, piano

INTERMISSION

Ana Sokolovic *Nine Proverbs* (2002)

1. *Falling between two stools into ashes*
2. *Drinking to excess, causing poverty, ruin and dishonor*
3. *Hanging a blue cloak on a husband*
4. *Not bearing the sun to shine on water*
5. *Fishing behind the net*
6. *Pissing on the moon*
7. *Filling the well after the calf has drowned*
8. *Throwing roses before pigs*
9. *Hanging your coat in the direction of the wind*

Unsub Chin *Rocanã* (2008)

This concert features the launch of the new CD, *Maki Ishii Live*, containing Ryan Scott's performances of Ishii's percussion concertos recorded in concerts with Esprit Orchestra. CD's are available for sale in the lobby during intermission and after the concert. Ryan Scott will be on hand to sign them during intermission.

ALEX PAUK

Music Director and Conductor

Alex Pauk, composer, conductor and educator, revitalized orchestral life for composers across Canada in 1983 by founding Esprit Orchestra as Canada's only orchestra devoted to new music. Esprit, with a core of 70 top instrumentalists, Canada's best soloists, and an annual subscription series in Toronto, encourages composers to take bold new directions. Through building and sustaining Esprit's high calibre performances, commissioning programme, innovative programming (80% Canadian), recordings, performing arts videos and DVDs, outreach projects, tours, and interdisciplinary arts and media ventures, Pauk has been a leader in developing and promoting Canadian music at home and abroad.

As a conductor he attains excellent performances on stage and in recordings. His innovative programming and commitment to the community through Esprit have garnered SOCAN and Chalmers Awards as well as three Lieutenant Governor's Arts Awards. He was named *Musician of the Year* (1999) by peers at the Toronto Musicians' Association, was a recipient of Canada Council for the Arts Molson Prize (2007) and has helped many composers advance their careers through commissions, high profile performances, recordings and broadcasts. Pauk's commissioning, of Canadian composers of all ages and stylistic trends, is central to his work. He has been a leader in taking new music out of the concert hall and to people in their communities. Under Pauk's direction, Esprit was awarded the 2005 Vida Peene Award for excellent standards of performance and innovative programming.

Alex Pauk has a very wide range of experience as a composer with works for every kind of performing ensemble, the theatre as well as dance companies. Revealing this depth of experience, his most notable compositions include *Touch Piece*, a multimedia work for full orchestra, 16 channel surround sound with digital sound track, sounds of nature and altered orchestral sound projected from loudspeakers, multi-screen video environment and fabric sculptures with special theatrical lighting; *Farewell to Heaven*, a full length work for the Menaka Thakkar Indian Dance Company; three works involving important Canadian virtuosos: *Concerto for Harp and Orchestra*, *Concerto for Two Pianos and Orchestra* and *Flute Quintet*.

His newest work, *Musiques immergées*, for chamber orchestra and audio playback, received its world premiere in Montréal with the SMCQ on November 10th, 2011.

RYAN SCOTT

Percussion

Critically acclaimed percussionist Ryan Scott is one of the most illustrious and esteemed Canadian musicians of his generation.

In addition to his work as a regular guest artist with NEXUS, Principal Percussionist of the Esprit Orchestra and percussionist in the Canadian Opera Company (since 1996), Ryan Scott is also a sought-after soloist, chamber musician, and teacher. A core member of Continuum Contemporary Music (founded 1985), he also serves as co-artistic director. He performs regularly as soloist and chamber player with several prominent new music ensembles in Toronto including Soundstreams Canada and New Music Concerts. Additionally, he has appeared as soloist with the Esprit Orchestra, the National Arts Centre Orchestra, The Hyogo Performing Arts Centre Orchestra, The Austin Symphony, The Syracuse Symphony Orchestra, The West Virginia Symphony Orchestra, and Amici Strings.

Ryan has performed in over 200 world premieres; recent works include commissions and solo features by Christos Hatzis, Michael Oesterle, Erik Ross and Andrew Staniland. He has also collaborated with many other composers including Thomas Adés, Pierre Boulez, George Crumb, Mauricio Kagel, Philippe Leroux, Steve Reich, and Roger Reynolds in the presentation of their works.

His latest CD is called "Maki Ishii Live" (Innova #809), a collection of his first performances and the North American premieres of three percussion concerti by Maki Ishii, played from memory and recorded live by CBC radio 2, heralded by the Heirs of Maki Ishii as "an amazing and beautiful performance in which the musical universe of our late husband and father lives on."

www.ryanscottpercussion.com

www.makiishiiilive.com

IVAN SOKOLOV

Piano

Ivan Sokolov graduated from the Moscow State Tchaikovsky Conservatory as pianist and composer and worked as assistant professor of composition there from 1984 to 1994. Sokolov has appeared in recitals and as a soloist with different orchestras in many European countries and in the USA. Being an extraordinary and inspired performer of baroque, classical and romantic music, Sokolov is one of the major Russian artists committed to the contemporary music world. His extensive contemporary music repertoire includes music by Prokofiev, Schönberg, Shostakovich, Hindemith, Bartók, Stravinsky, Stockhausen, Kagel, Crumb, Feldman, Cage, Boulez and other composers.

Sokolov is one of the most prominent and recognized performer of piano and chamber music by the Soviet and contemporary Russian composers. He premiered many works by Gubaidulina, Silvestrov, Denisov, Korndorf and other composers. His other projects include the recordings of compositions by the Russian-Canadian composer Nikolai Korndorf, a recording of the Russian-German Composers' Quartet, of which he is a member, and many other recordings.

Since 1979 Sokolov has performed as a soloist in all major cities of the former Soviet Union and Europe and has regularly appeared in concerts and festivals for contemporary music, including the *Alternativa Festival* in Moscow (of which he is one of the founders), the *Schleswig-Holstein festival*, *Almeida Festival London*, the *Luzerner Festwochen*, the *Copenhagen Culture festival*, *Icebreaker* festivals with the Seattle Chamber Players and others.

Sokolov's own works include pieces for piano, violin, piano trio, orchestra, as well as a mini-opera. They have been performed in Moscow and in many other Russian and European cities. In his music, Sokolov experiments with different types of musical expression, including cryptophonic encodings, graphic notational experiments, happenings as well as truly romantic stylistics. Since 1995 Sokolov has divided his time between Cologne (Germany) and Moscow and has toured all over the world.

STEPHEN SITARSKI

Concertmaster

An Oakville native, Stephen SitarSKI enjoys an incredibly varied career as a violinist and musician. Acclaimed nationally in performances of Baroque music through to contemporary and jazz, he is also a recognized conductor, adjudicator, teacher and music administrator. Currently Concertmaster of the Kitchener-Waterloo Symphony, he has also led many other Canadian orchestras including the Vancouver Symphony and Ottawa's National Arts Centre Orchestra, as well as orchestras in the United States and Europe.

He frequently appears as soloist with orchestra and, along with much of the standard repertoire, performs concertos written especially for him by Canadian composers. In April, 2009, as part of the Open Ears Festival, Stephen performed R. Murray Schafer's violin concerto 'The Darkly Splendid Earth: The Lonely Traveller'. In March, 2011, he was guest concertmaster and featured soloist for the National Ballet Orchestra's programs Eugene Onegin and Russian Seasons.

He is 1st Violin of the Canadian Chamber Ensemble, a founding member of Trio Laurier, and is a regular participant in diverse chamber groups and festival events both nationally and internationally with many of Canada's finest musicians. He is also a frequent performer with Toronto's acclaimed Art of Time ensemble as well as Soundstreams.

Routinely heard throughout Canada on disc and on live radio broadcasts, SitarSKI has also performed countless television and film scores, including the violin solos in the Hollywood film 'Being Julia'. A dedicated educator, Stephen is a faculty member of the National Youth Orchestra of Canada, Wilfrid Laurier University and Glenn Gould School.

"SitarSKI finds the inner truth and beauty of the music and this is what he communicates."

In recognition of his outstanding artistic contribution to the Kitchener-Waterloo community, he is a recipient of the Kitchener-Waterloo Arts Award for Music.

PROGRAMME NOTES AND COMPOSER BIOGRAPHIES

PERCUSSION CONCERTO *SOUTH – FIRE – SUMMER* (1992)

Maki Ishii | Composer

Percussion instruments assume widely differing characteristics depending on how they are played.

In this concerto I have striven after the enormous diversity which is a feature of percussion instruments and especially of the marimba; making transcendental technical demands of the performer, I have pursued areas such as the unique sound world of percussion instruments and the idea of acoustic accumulation, the dynamism of the marimba, and rhythmic transformation in the writing for the drums. I have then pitted the solo percussion part against the orchestra to give expression to a new world of sound.

The concept of physical direction has borne a close relationship with musical order in Japanese traditional music. A musical treatise known as the *Kangen Ongi*, dating from the Kamakura Period (1185-1333), goes into this question in detail. South, fire, and summer – the three elements which constitute the subtitle of this work – and the traditional Japanese scale of *ōshiki-chō* on which the acoustic material of my work is based, are treated in the *Kangen Ongi* as metonyms for the direction of south. Furthermore, E flat, D, E, F, and B – the constituent pitches of a motif which plays an important role in the work – are taken from German pitch names which appear in the German and English forms of the subtitle, i.e. süd, feuer, sommer – south, fire, summer.

This percussion concerto thus employs a combination of western motif-based compositional technique and eastern directional concepts, and it is through this combination that I have attempted to provide the work with its internal acoustic shading. I have striven after a new and unified sense of musical order and harmony through the incorporation of elements and formal techniques associated with the music of both East and West.

Maki Ishii

MAKI ISHII | BIOGRAPHY

Maki Ishii was born in 1936 in Tokyo as the third son of Baku Ishii, the celebrated dancer and choreographer who played a pioneering role in establishing the genre of modern dance in Japan.

After studying composition and conducting in Tokyo he moved to Berlin where he continued his studies. In 1962 he returned to Japan. In 1969 he was invited to Berlin by the German Academic Exchange Service (DAAD) to take part in their "Berliner Künstlerprogramm". From that time he was active there as well as in Japan as a composer and conductor. His compositions have been performed all over the world.

Ishii's first opera "Tojirareta Fune" premiered in Utrecht and Berlin in 1999 and was given its Japanese premiere in Tokyo in 2000. He conducted many of the world's leading orchestras, including the Berlin Radio Symphony Orchestra, the Orchestre de la Suisse Romande, the New Japan Philharmonic Orchestra, Radio Symphony Orchestra Beijing in performance of his works and those of others. Particularly successful has been his two-act ballet "Kaguyahime", which he conducted on more than 80 occasions throughout Europe and Japan.

Maki Ishii, influenced earlier by the serialism and West European avant-garde techniques of the 1950's and 60's, turned his attention to Japanese traditional music in the late 1960's. Since then his creative endeavor was rooted in the attempt to stride two musical worlds by employing both European compositional methods and elements from the sound world of Japanese traditional music in his works. Ishii did not strive in his music to merely set East and West in opposition one to the other nor even to fuse these two sound worlds, but remained constantly aware of the essential difference that underlies these two musical worlds in an attempt to pursue and grasp a third musical vision. It is this main formative element that gives his music its distinctive features.

In such works as "Kyō-Sō" for percussion groups and full orchestra, Ishii incorporated elements from Japanese traditional music into a structure dominated by European compositional methods. However, since the 1970's, in an extensive body of works including "Sō-Gu I" for shakuhachi and piano, "Sō-Gu II" for gagaku and orchestra, and "Mono-Prism" for Japanese drums and orchestra, he succeeded in creating his own unique sound world in which Western and Japanese instruments are used in the same temporal and spatial setting. Since the middle of the 1990s, he groped for new musical world and became interested in Chinese music.

Ishii was the recipient of many awards including the Otaka prize, the 4th Nakajima Music prize: Grand Prix, the German Critics Prize, and the 5th Kyoto Music Award: Grand prix. In 1999, Ishii was decorated with the Medal of Honor with Purple Ribbon by the Emperor of Japan.

Maki Ishii died in Tokyo in 2003 after a short but severe illness.

POSTLUDIUM (1984)

Symphonic Poem for Piano and Orchestra

Valentin Silvestrov | Composer

Starting with an exclamatory entry, the sonic space typical of Silvestrov's music evolves before us with vibrating, iridescent melodic motifs and endlessly echoing reverberations, with carefully worked-out, sophisticated nuances. Its flow of changing tempos, inconspicuous musical development and interspersed silences creates the impression of a breathing tonal web.

Postludium is a "symphonic poem for piano and orchestra" in the form of a grand, expressive gesture in an extreme way, transcending and surpassing the idea of a nostalgic "epilogue". Reminiscence and recollection figure prominently in this work with intimations of retrieved memory creating oscillations between old and new, known and unknown, past and future.

The piece begins with a sort of "Big Bang", a loud explosion as jolting as a rock crashing into water and churning it up over an extensive area for a prolonged period - as if the initial shock were enough to generate energy for the entire duration of the piece.

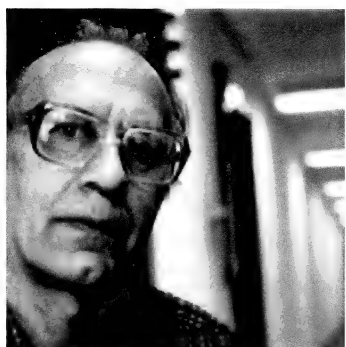
What follows is an ebbing away into eternity – a never ending reverberation or vast echo of the original, abrupt sound. This aftermath carries the sense of potential for great excitement as well as delicacy as in the later piano phrases with their quotation-like evocations of tonal music or children's' songs transformed by memory. The works leads increasingly to the tranquil impression of emptiness submerging itself in the consciousness.

The piano's swirling, cascading textures provide its distinct quality as a medium of dream-like communication. The orchestral material complements, envelops and enfolds the piano's monologue, providing it with a nameless place, a spatial dimension in which to sublimate itself and gradually vanish.

VALENTIN SILVESTROV | BIOGRAPHY

Valentin Silvestrov was born in 1937 in Kiev. He came to music relatively late, at the age of fifteen, and was initially self-taught. He took courses at

an evening music school while training to become a civil engineer. From 1958 to 1964 he studied composition at Kiev Conservatory.



Together with Leonid Grabovsky, he counts as the leading figure of the “Kiev Avant-garde”, which by 1960 was experimenting with 12-tone and aleatoric music and music theatre, in contradistinction to the generally conservative mood of Ukrainian composition. At that time his music was hardly played in his native city; premieres, if given at all, were heard only in Russia or in the West.

His *Spectrums* for chamber orchestra was premiered to spectacular acclaim by the Leningrad Philharmonic in 1965, followed by the *Second Symphony* in 1968. The works of the young composer were awarded the Koussevitzky Prize in 1967. By this point, however, Silvestrov was already distancing himself from dominant trends in modern music.

Silvestrov was alert from the outset to new compositional approaches, and an individual lyricism and melodic feeling have been hallmarks of his work through all periods of his artistic development. This has found expression in the remarkable role that vocal music has played in his musical output. Silvestrov's instrumental music is richly infused with both logical and melodic tension.

In 1969 Silvestrov re-evaluated the meaning of his music, as he examined the relationship between historical culture on the one hand and the magical, primitive and perpetual dimension of inspiration on the other. Silvestrov was one of the first composers from the former Soviet Union to cast aside what might be called the “conventional” gestures of the avant-garde, as well as any sense of formulaic “experimentalism”. As he has perceptively noted, “the most important lesson of the avant-garde was to be free of all pre-conceived ideas – particularly those of the avant-garde”. This perspective led to the development of an idiom which Silvestrov would eventually come to call “metaphorical style” or “meta-music”.

Since the end of the 1980s, the number of performances has increased, even in Russia and the Ukraine. During the 1990s, Silvestrov's music was heard throughout Europe as well as in Japan and the United States.

NINE PROVERBS (2002)

Ana Sokolovic | Composer

Nine Proverbs was inspired by the painting of the same name by Pieter Brueghel the Younger (1564 – 1647), which I saw a few years ago at the Art Gallery of Ontario. I was at once seduced by the satirical and anecdotal aspects of this painting, as well as the simplified picturesque forms and literal presentation of the actual meaning of the proverbs.

Nine Proverbs has nine attacca movements with nine contrasting atmospheres. We can, although, recognize similar elements: Modes, chords, rhythmical structures and colours, which will produce formal connections from one section to the other.

Brueghel's depictions of popular 16th Century Dutch sayings were adapted from a large painting by the artist's famous father. Although not all of the proverbs have English equivalents, their wit remains fresh and pertinent, charged and disturbing.

The nine movements are:

1. *Falling between two stools into ashes* (not being able to make up your mind);
2. *Drinking to excess, causing poverty, ruin and dishonor*;
3. *Hanging a blue cloak on a husband* (cheating on a husband);
4. *Not bearing the sun to shine on water* (envy);
5. *Fishing behind the net* (missing an opportunity);
6. *Pissing on the moon* (attempting the impossible);
7. *Filling the well after the calf has drowned* (locking the stable door after the horse has bolted);
8. *Throwing roses before pigs* (casting pearls before swine); and
9. *Hanging your coat in the direction of the wind* (making up your mind after others have decided).

Commissioned by the Esprit Orchestra through a grant from the Canada Council for the Arts, *Nine Proverbs* is dedicated to Esprit's Founding Music Director and Conductor, Alex Pauk.

Ana Sokolovic

ANA SOKOLOVIC | BIOGRAPHY



Ana Sokolovic was born in Belgrade, Serbia in 1968. After starting her music education in Serbia, she completed a master's degree in composition at Université de Montréal. Her repertoire consists of works from soloists to large orchestra, from concert music to incidental music. Her works have been performed in North America, Europe and India.

Sokolovic has received commissions from the Orchestre Symphonique de Montréal, the Ensemble Contemporain de Montréal, the Queen of Puddings Music Theatre Co., the Esprit Orchestra, Société de Musique Contemporaine du Québec, the Molinari String Quartet, the Bozzini String Quartet and many others.

Ana Sokolovic was three times winner in the Competition for Young Composers of SOCAN. In 1996 and 2009 she represented Canada at UNESCO's International Rostrum of Composers. She is a recipient of many awards including Grand Prix of CBC Radio National Competition for Young Composers, the Joseph S. Stauffer Prize from the Canada Council for the Arts, Quebec Music Council Prix Opus Prize, Jan Matejcek SOCAN'S Prize for concert music. In 2009, Ana Sokolovic received the National Art Centre Award, commissions and residencies for the NAC Orchestra for the next five years.

In 2005 she wrote her first opera, *The Midnight Court*, for Queen of Puddings Music Theatre Co, which was performed at the Royal Opera House, London, England in June 2006. Her latest opera – *Svadba-Wedding* – was premiered this October.

While Sokolovic's reputation has spread nationally and internationally, there remains a strong Quebec focus to her career. In 2011-12 season, Montreal will be the epicenter of a year-long celebration of her music, organized by the SMCQ. SMCQ artistic director Walter Boudreau offers a simple reason for his choice: "She's good – period."

Ana Sokolovic lives in Montreal and teaches composition at the Montreal University.

ROCANĀ (2008)

UnsuK Chin | Composer

The title is Sanskrit and means “room of light”. For UnsuK Chin, the title does not have any specific religious or mythological meaning. Instead, it refers in many respects to the character of the work as well as to the composition techniques employed. The composer states that in *Rocanā* she was concerned with the behavior of beams of light. This was not a matter of mere illustration, but of their depiction by musical means. Since sound waves – as the physical phenomenon of a bodiless oscillation – are similar to light waves, music seems the appropriate medium for a “translation” of light phenomena. Furthermore, physical phenomena like depth and density, spatial perceptions and illusions of various sorts were important associations in the composition process.

The music in *Rocanā* flows uninterruptedly. The overall picture and the overall structure are *one* entity, *one* “tonal sculpture”. However, one can look at it from various angles, since the inner structures are constantly changing. Even if the music at times gives the impression of stasis, subtle impulses, interactions, and reactions are continually present. Certain elements appear time and again, yet always in varied form. Orderly structures suddenly turn into turbulence and vice versa. Pointillist structures transform into cloudlike aggregates of sound and vice versa. These processes are often distinguished by self-similarity.

The composer once pointed out that because of her cultural background she has “a certain aversion to the sound world produced by traditional symphony orchestras rooted in 19th-century aesthetics, and I feel a great deal of affinity for non-European musical cultures. That is why I always try to introduce a completely different colour into my compositions based on my experience of non-European music.” In *Rocanā*, the instrumentation is more or less standard, but an attempt has been made to treat the orchestra like a “super-instrument” as well as like a virtuoso “illusion machine” that creates something new out of that which is familiar. Primarily through the combination of various instrumental techniques, through rhythmic development and the interplay of overtone structures and microtones, shifts and changes of timbre are achieved; light and colour phenomena playfully alternate with one another.

UNSUK CHIN | BIOGRAPHY



Chin was born in Seoul. She studied composition at Seoul National University and won several international prizes in her early 20s. She studied with György Ligeti in Hamburg 1985-1988. Ligeti dismissed Chin's early pieces as unoriginal, which led her to stop composing for a few years. In 1988 Unsuk Chin moved to Berlin, where she worked for years as a freelance composer at the Electronic music studio of the Technical University of Berlin, realizing seven works. Her first large orchestral piece, *Troerinnen*, was premiered by the Bergen Philharmonic Orchestra in 1990. In 1991, her breakthrough work *Acrostatic Wordplay* was premiered by the Nieuw Ensemble - since then it has been performed in 15 countries in Europe, Asia and North America. In 1999, Chin began an artistic collaboration with Kent Nagano, who has since premiered five of her works.

Chin's Violin Concerto, for which she was awarded the Grawemeyer, was premiered in 2002. Unsuk Chin's works have been performed by many conductors as well as by leading orchestras and ensembles. Commissioners include the Kronos Quartet, Radio France, the BBC, the London Sinfonietta, Los Angeles Opera and others.

2001/2002 Unsuk Chin was appointed composer-in-residence at Deutschen Symphonie-Orchester Berlin; since 2006 she holds the position of Seoul Philharmonic Orchestra's composer-in-residence and Artistic Director of its Contemporary Music Series. 2007 Chin's first opera *Alice in Wonderland* was premiered at Bavarian State Opera.

Unsuk Chin has received numerous awards including International Rostrum of Composers for the chamber music work, First Prize of Gaudeamus Foundation, Arnold Schönberg Prize and others.

In the spring of 2011 Chin was honored with a Total Immersion day presented by the BBC Symphony Orchestra in London, the premiere of *Fanfare chimérique* by the Ensemble Intercontemporain in Paris, and a sequence of major performances in Europe, Asia and the USA.

YOUR GIFT MAKES MUSIC

For 29 years, Esprit Orchestra has maintained a vital, unique role in Canada's music scene, valued by composers who know Esprit is like no other orchestra in its dedication to giving their music fine performances. Our programming provides added value to their listening experience by presenting music otherwise unavailable.

Our track record includes commissioning and premiering over 170 Canadian compositions, presenting Canadian premieres of music from abroad, showcasing the best soloists in the realm of new music and collaborating with broadcasters and film companies to produce important sound recordings, films and videos. Several Canadian tours, a European tour and highly praised education, mentoring and outreach projects have extended the reach of our artistry. Our annual New Wave Festival serves as a crucible for developing young rising-star composers and performers and often gives these talented artists their first public exposure.

Esprit's achievements have taken place as the orchestra has grown in size and artistic capability, found a new home performing venue, maintained a strong, fiscally responsible administration, won numerous awards and built a growing, appreciative and knowledgeable audience.

Please contribute generously to ensure our continued success as we enter a new era of ambitious new endeavours. We have a clear idea of what it takes to develop fine new orchestral music and have a team with a passionate desire to make it happen. To realize Esprit's mission we need support from individuals like you.

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THANK YOU

The Esprit Orchestra gratefully acknowledges the individual donations that have made Esprit's 2011-12 season possible.

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Fern Betel and David Taub
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www.espritorchestra.com

174 Spadina Avenue, Suite 511, Toronto, ON M5T 2C2

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